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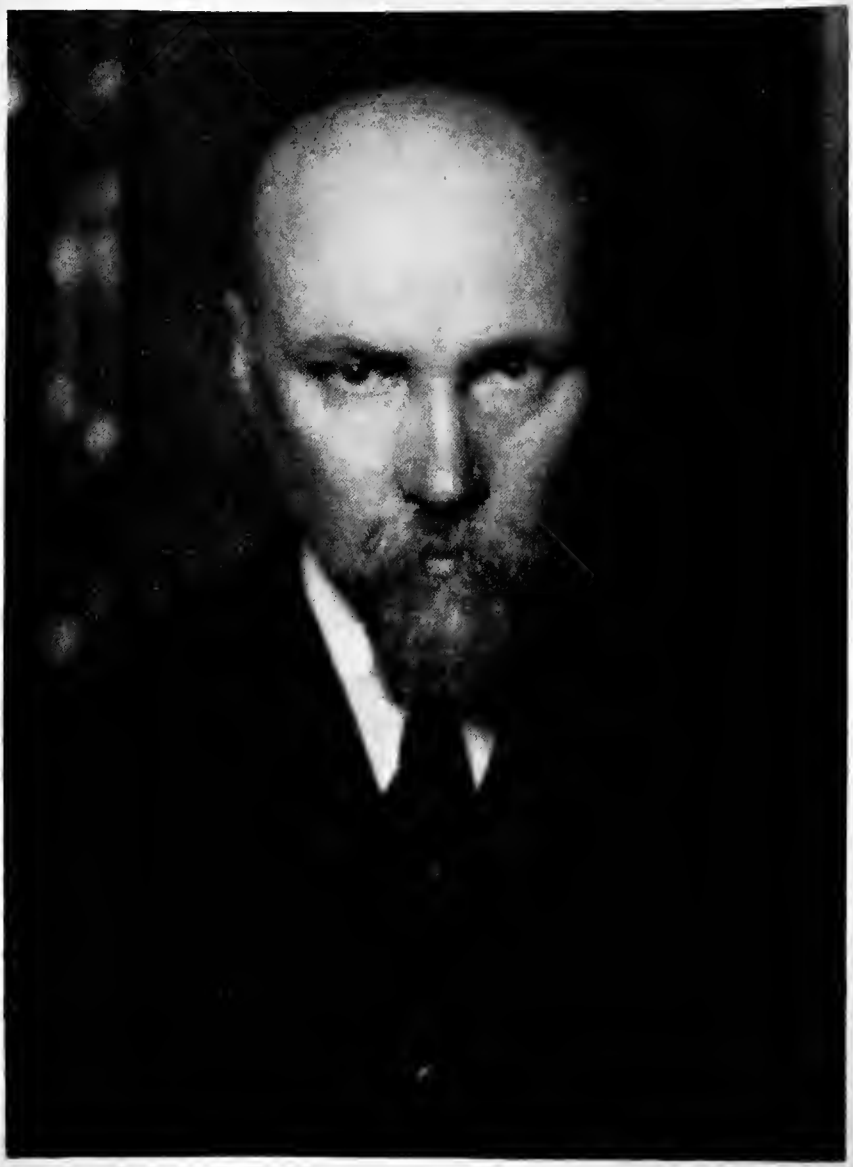

*From a photograph by Arnold Genthe*

NICOLAS ROERICH

# THE
# NICOLAS ROERICH
# EXHIBITION

With Introduction and Catalogue
of the Paintings
*By*
CHRISTIAN BRINTON

1920 = 1921 = 1922

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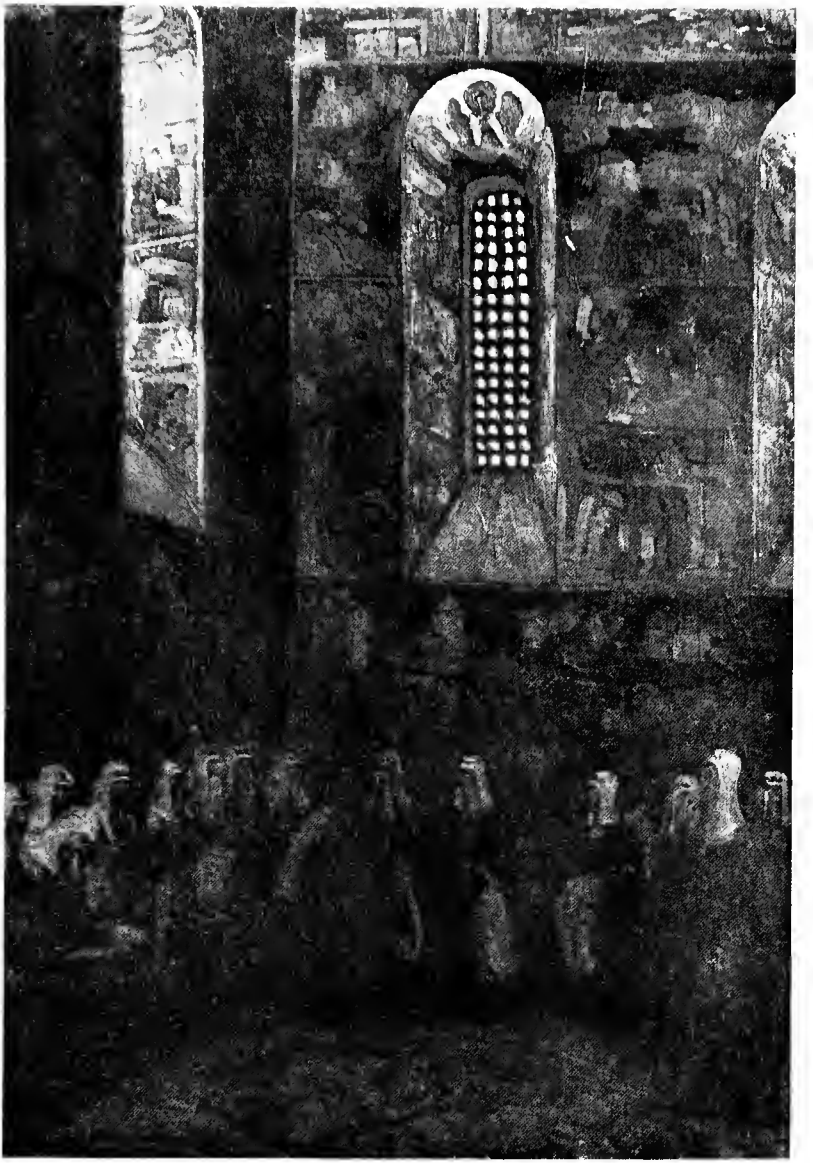

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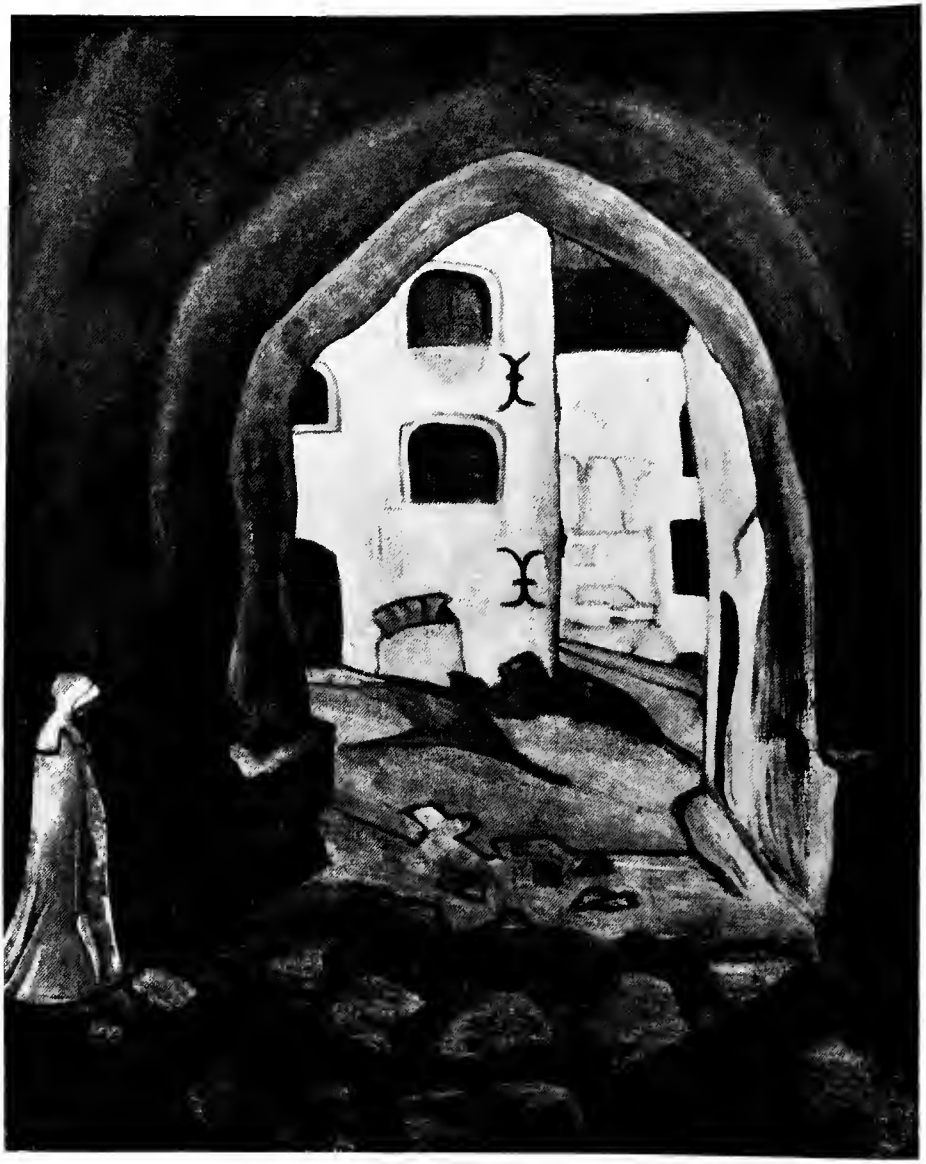


THE WHITE LADY

# INTRODUCTION

By Christian Brinton

*His Blue is the Blue of the Northern Twilight;*
*His Green is the Green of the sea-grass;*
*His Red is the Red of Pagan watch-fires,*
*And his Flame—from Byzantine arrows.*

SCREENED by protecting trees there stood, in the spacious park of Iswara, a glass-covered orangery to which, throughout certain busy weeks during the early summer, came a serious-browed young man. The slanting rays of the sun filtered through the dust-filmed panes, the door swung ajar, and in floated the song of birds, the fresh scent of the forest, and the cool breeze from the nearby lake. Day after day he stood before the easel, and often did not forsake his impromptu studio until the sun had set, and the magic of the northern twilight enveloped park and green and white family mansion in its diffused radiance. The painting that so engrossed the young man's attention, a study in green, violet, and brown, showed a stretch of water with a wooden

kreml bristling on a rugged promontory to the left, and, gliding silently forward, a rude craft in which were two figures, one standing in the stern, the other, a bearded, patriarchal giant, seated in the bow gazing tensely before him. The title which the youthful artist gave his picture was The Messenger, and nothing could have been more typical of his maturing taste, or more prophetic of his career, than this composition which to-day seems at once the prelude and the epitome of his entire achievement. Although he did not at the time realize it, the mysterious Messenger was bringing him treasures from a remote, eloquent past, and pointing the pathway of a luminous future.

While born in Petrograd, on the Vassili Ostrov, not far from the Imperial Academy of Arts where he was later destined to study, Nicolas Roerich's boyhood was passed at Iswara, the family country place near Gatchina. The son of a distinguished barrister, he first saw the light of day September 27, 1874, and his earliest memories go back to the great estate of some ten thousand acres with its tracts of primeval forest, its shining lakes, and mysterious mounds wherein lay buried the Viking warriors of dim, heroic days. Passionately devoted to outdoor life, the youthful Nicolas Konstantinovich spent most of his time hunting, now afoot, now gliding over the crusted snow upon skiis. He gloried in the solitude of nature, his only companions on such occasions being his dogs and his guide and body-servant, a taciturn Finn named Gustav, who would tramp for hours by his side without uttering a syllable.

Yet blackcock, deer, and even bear did not claim his entire attention, for when about fourteen years of age the young hunter became deeply absorbed in the hundreds of tumuli

that dotted field and forest glade and which, tradition avers, date from the time of Rurik, the doughty Variag from whom his own family name actually derives. With the help of the faithful Finn he began excavating these moss-grown mounds, a task that had to be undertaken in secret, for it was at that period proscribed by law. Together they uncovered the tombs of a number of these fabulous chieftains, finding quantities of bronze and iron swords, battle-axes, spear-heads, belts, brooches and the like. The fascination of such experiences may well be imagined, and with a mind richly stored through the constant perusal of the old-time legends and *lietopis* of his race, it is scant wonder that the young man's creative fancy should have drifted back across the ages to that shadowy period when the blond men out of the North first set foot upon the troublous soil of the Slav.

There was however another side to Nicolas Roerich's temperament, for devoted as he was to the thrill of the out-doors and the thrall of the past, he was also an excellent student along approved scholastic lines. Upon completing his preliminary training at the May Gymnasium, where his fellow-pupils included Benois and Somov, he entered the university in deference to the paternal wish that he prepare himself for the practice of the law. His avowed determination to devote his life to art was nevertheless not relegated to the background, for concurrently with his courses at the university, he also studied at the Imperial Academy of Art, where his master was Kuindji, a really inspired teacher of landscape. The influence of Kuindji, formerly a shepherd lad from the Crimea who had won his place in the hierarchy of art despite incredible obstacles, was most salutary. An

avowed admirer of Turner, and a man of rare emotional endowment, Kuindji displayed keen interest in the future artist who came to him wearing the blue uniform of a university student, yet whose mind was bent upon more congenial tasks.

At the end of three years Nicolas Roerich had completed his course at the university, and by happy coincidence also won his diploma at the academy with the painting entitled The Messenger, which was exhibited in November, 1897, and was at once purchased for the Tretiakov Gallery of Moscow, the leading museum for contemporary Russian art. With such an outstanding success there was no gainsaying the young man's aptitude for art, and all trace of parental opposition inevitably vanished. The aspiring painter of two-and-twenty who worked so ardently during May and June in the sun-steeped orangery of Iswara park had not laboured in vain. His first picture having won the stamp of public recognition and approval, he could face the future with confidence.

As already indicated, the genesis of Nicolas Roerich's art is to be found in The Messenger, a canvas notable for its subtle sense of objective verity and its singular power of imaginative suggestion. The composition was not however an isolated production, a chance pictorial fancy, for from the very outset the artist's mind moved in logical progression. He never sees things singly, but always as it were in sequence. His least impression seems linked to that which has gone before, and forms part of something which is to follow. The Messenger in fact proved but the first of a suite of closely related compositions including The Council, Going to War, Building the Town, and Birds of Ill Omen, all of which found place in leading museums and private collections.

The completion of the series, which may be termed the Ancient Russia cycle, occupied a period of some five years, and meanwhile Roerich travelled and studied extensively both in his own country and abroad. Following his appointment in 1898 to a professorship in the Imperial Archaeological Institute, he was commissioned to undertake important excavations in the governments of Pskov, Novgorod, and Tver. His researches took him to the most picturesque corners of Old Russia where he both recovered and recorded with pencil and brush the vanishing remains of a pregnant and colourful past. He frequently came upon traces of the flaxen haired Nordic folk who forsook the land of the Varengians and made their way afloat and afoot down to the land of the Greeks. And it was the pathway of these intrepid Northmen that he followed with keenest zest, for in his own veins coursed not a little of their courageous and questing blood.

So deep was the spell cast upon him by the barbaric beauty and power of his native country, that when Nicolas Roerich went to Paris in 1900 for a year's study, he remained untouched by current French artistic aims and ideals. He painted neither the approved salon *machine*, nor did he indulge in those exhilarating displays of individualism so popular with certain younger spirits who foregather on the *butte* of Montmartre and add diversity to the Salon des Indépendants. While he admired Gauguin above all French painters of the day, he did not seek to emulate any of them, and none appears to have exerted the least influence upon his development. He in fact expended most of his energy whilst in Paris upon the initial version of the large composition known as Pagan Russia, the prelude to his Stone Age series. And so utterly un-French

was the picture in theme and treatment, that his preceptor, the admirable Cormon, on seeing it for the first time was moved to exclaim: "*Nous sommes trop raffinés; nous devons étudier chez vous!*"

On returning to Russia after an extended foreign sojourn Roerich plunged afresh into his favourite world, which is in brief a subtle fusion of the real and the fanciful, a species of aesthetic evocation in which observation is supplemented by genuine creative potentiality. The fruits of the next few years consisted mainly of glimpses of old-time towns, many of them dating from the days of "Wooden Russia," before stone came into general use as a building material. To such more or less impersonal records is however frequently added the human note. We here see not only primitive settlements each with its frowning kreml, but likewise the builders of these houses, and those who dwell therein, as well as they who forsake them to battle and plunder on land or venture across wide sweeping seas. We note not alone the burial mounds and totem poles of dark, paganistic days; we also behold pious spirits from Byzantium who bear the message of benignity up winding rivers into the distant reaches of the North.

It is actuality coloured by a fertile reconstructive imagination, and there remains to-day nothing in contemporary Slavonic painting comparable to Nicolas Roerich's impressions of Ancient Russia, and ancient Russian life and scene. Cities such as Pskov, Izborsk, Yaroslavl, Vladimir, and Rostov the Great, with their massive walls and bulbous cupolas or *loukovitsy* looming pale green or deep blue against the encircling sky, pass in picturesque review. And fantastic as dream visions rise suddenly from the plain great monastic

fortresses purely Byzantine in the south, or with soaring stone or wooden spires as one approaches the north. Although Roerich was not the first Russian artist to turn his eyes toward the treasury of the past—witness the eloquent mediaeval inspiration of Vasnetsov and the fervid evocations of Nesterov—his is the most illuminating record of ante-Petrian Russia which any painter has thus far placed to his credit.

Two notable exhibitions, one at the Imperial Academy of Art, the other in conjunction with his colleagues of the Mir Iskusstva at Moscow, served to stamp Nicolas Roerich in the mind of the public as a painter of individuality and power. From every point of view both displays proved successful, it being interesting to recall in this connexion that the Tsar personally acquired for the Imperial Palace of Tsarskoye-Selo the dramatic and colourful Strangers from Overseas, while important purchases were also made for the Alexander III Museum of Petrograd, and the Tretiakov Gallery, Moscow. Indulging his penchant for decorative expression, Roerich also began at this period the first of his numerous mural paintings, which consisted of two large hunting scenes for the palace of the Grand Duchess Olga.

And yet marked as were his early successes, Roerich was in no sense content to repeat himself either in theme or in treatment. There were in fact already intimations of a change in the spirit of Slavonic art. The renaissance of that native decorative tradition which must ever remain the basis of Russian aesthetic endeavour was indeed at hand, and Nicolas Roerich was among the first to sense its significance and adapt himself to its exigencies. Within a brief space we discover him passing through a progressive evolution from what

may be termed the illustrative phase of his production toward the attainment of a definite plastic and colouristic synthesis. The movement became general. The revival of the arts and crafts under the enlightened leadership of Helen Polenova, the Princess Marie Tenisheva, and others, the application of genuinely decorative principles to house furnishing, book illustration, and above all to the designing of stage scenery and costume added, within a remarkably short time, new character and colour to contemporary Russian art. The painstaking verity so beloved of the Peredvizhniki gave place to that freedom and creative vitality which were the watchwords of the newly organized group known as the Mir Iskusstva. Realism was relegated to the background. Folk tale and fairy legend again came into their own. The Swan Princess, the enchanting *kupava* of Vrubel, beckoned from the reality of Repin toward the radiant kingdom of passion and fancy.

As director of the School for the Encouragement of the Fine Arts in Russia, and later first president of the Mir Iskusstva, Nicolas Roerich played a conspicuous part in the aesthetic renaissance that, from the beginning of the century, began to transform Slavonic art. Prominent among his contemporaries were Vrubel, the virtual initiator of the modern movement, Golovin, Serov, Bakst, Benois, the scholarly painter-critic, Somov, the apostle of eighteenth-century exoticism, Bilibin, a decorator of great distinction, and a host of younger spirits including the sumptuous-visioned Boris Anisfeld, as well as Sudeykin, Goncharova, and Larionov, the *enfant terrible* of stage decoration. While each has succeeded in preserving intact his proper individuality, their achievement as a whole possesses certain features in common. It is inva-

riably broad, synthetic, and decorative in aspect, and is enlivened with a luxuriant creative fantasy. There seems no limit to the sheer chromatic opulence which these men have at ready command. And not only do they flaunt the shimmering richness of their imagination before the footlights, they also apply it to mural decoration and to easel pictures, which in the current exhibitions of the Mir Iskusstva or the Soyuz gleam from the walls like Byzantine mosaics.

During the ensuing decade the art of Nicolas Roerich submitted to certain striking changes both of manner and matter. It was a fruitful epoch for the painter-archaeologist who had hitherto restricted himself to a somewhat limited range of subject and treatment. While remaining typically Russian in spirit, his artistic sympathies turned to the East as well as to the West. He found a measure of inspiration in the pure colour spaces and definite lineal patterns of the Oriental masters, and he likewise assimilated not a little of that Gothic mysticism which attains characteristic expression in the poetic dramas of Maurice Maeterlinck. And yet you will not, in the work of this period, whether it be ambitious murals or informal sketches, discover the least sacrifice of the painter's sovereign individuality of aim and purpose. He everywhere and at all times remains personal in his outlook. There is in fact an inner unity to Nicolas Roerich's artistic development as rare as it is refreshing. His production taken as a whole is but an amplification of tendencies that were manifest at the outset of his career, and which persist because they are part of an inalienable aesthetic patrimony.

It was but natural that Roerich should turn from legendary theme or the subdued ecstasy of religious composition

to the vivid, decorative pictorialism of the contemporary drama, opera, and ballet. His first work for the stage, which consisted in the designing of the scenery and costumes for a twelfth century Mystery Play produced at the Starinny Theatre under the direction of Baron Drisen, was notably successful, and was followed by numerous commissions of a similar character. In 1909 he executed the sketches for the Paris presentation of Snegurochka at the Opéra Comique, and the same year contributed his boldness of design and imaginative fervour to the Petrograd and Paris productions of Prince Igor and Ivan the Terrible. It is unnecessary to mention in detail the numerous successes in the province of scenic presentation which Nicolas Roerich has placed to his credit. He himself thinks that his most significant contributions to the stage are his Wagner and Maeterlinck settings, yet it would seem unfair not to include in this category the idyllic fantasy of his latest designs for Snegurochka, or the primitive power of the Polavetzky Stan scene from Prince Igor with its smouldering camp fires and ominous expanse of saffron sky.

Roerich's work for the theatre, together with his interior decorations for the Bajanov residence in Petrograd, the chapel of Princess Tenisheva at Talashkino, and the important mural panels for the Moscow-Kazan railway station carry his achievement down to the brink of the war, the tragic horrors of which he actually seems to have anticipated. Always something of a mystic and a visionary, he appears to have had a subtle premonition of the fate that was to overtake himself as well as his countrymen, and this feeling he recorded in a remarkable cycle of compositions that begins with The

Last Angel, and was continued with The Lurid Glare, The Cry of the Serpent, and The Doomed City. The chronology of these canvases is indisputable, and quite apart from their suggestive power and beauty they constitute one of the most striking instances of prescience in the annals of art.

In the summer of 1914 Roerich achieved a notable success at the Baltic Exposition at Malmö, where he had on view no less than twenty-eight canvases effectively dislayed in a separate room. The war did not indeed immediately disrupt the cultural life of the capital, and it is of interest to note that the following year, which marked the twenty-fifth anniversary of Professor Roerich's professional appearance, witnessed two of the most important events of his career. One was the publication of a sumptuous volume on his art prepared under the direction of a special committee including the foremost critics, men of letters, and artists in Russia, the other was the organization of a jubilee exhibition of his work arranged by the same group of friends and admirers. And yet the sinister dénouement which he had so clearly sensed was not long deferred, and in May, 1917, following the outbreak of the revolution, he felt constrained to leave the country and settle with his family across the Finnish border.

With his arrival in the Old Russian province of Karelia, where he passed the two succeeding summers on the shores of Lake Ladoga, begins a new phase of Nicolas Roerich's artistic development. Profoundly moved by the tragic disillusion on every side, he sought consolation in a species of cosmic mysticism, which found expression in landscape views wherein distinct traces of anthopomorphic suggestion serve to heighten rather than diminish the aesthetic effect. Painted in tem-

pera, like all his later work, these glimpses of lake, sky, immemorial rock and majestically sweeping cloud possess a freshness and clarity of tone and an imaginative appeal seldom encountered in contemporary art.

Foreshadowed in a measure by a number of panoramic views executed in the Northern Caucasus during the summer of 1913, the Finnish landscapes carry much further the note of simplification indicated in the earlier work. Synthetic in conception, these panels and canvases devoted almost exclusively to outdoor subject witness the artist's progressive transition from a world of specific reality into the elusive kingdom of the spirit. The various forms are indicated with truth and surety. You feel that the distant silhouette of low-lying mountain range is accurately observed. You sense the weight and bulk of great masses of rock, yet everywhere is evinced a rigorous suppression of detail, and over all is cast the indefinable spell of an imaginative conception of nature and natural forces.

Individual as are the structural qualities of these paintings, as well as their general strength and integrity of design, not the least of their attractions lies in their colour. The virile, barbaric hues you note in the stage settings for Prince Igor and Ivan the Terrible have here been muted by the mists of the north. Far up in the clouds dwells the Rain Fairy ready to drop a gossamer curtain over mountain and lake, while from behind the hills creeps the pale yellow, delicate green, and purple mystery of the Arctic night. Each subject differs from the preceding, and in studying these expressive panels you spontaneously think of jewels—of turquoise, sapphire, or emerald—steeped as it were in the atmospheric

ambience of the north. It seems indeed as though the painter were filling in his pictorial panorama with carefully-selected mosaics as did the fervid Byzantines and the pious fashioners of the early "prayer pictures."

After passing several months in Finland, where he saw much of the late Leonid Andreyev, who in fact dedicated to the painter his last published article, Professor Roerich resided for a time in Stockholm, and later settled in London for a still longer period. His work in London consisted mainly in designing scenery for several projected productions at the Royal Opera, Covent Garden, and nothing in his entire career excels the lyric freshness of his Snegurochka sketches, or the rich fusion of Slavic and Oriental fantasy that characterizes the Tsar Saltan series. And finally, he has reached our shores where he plans to pause awhile en route to India, a country he has long desired to visit, and which possesses for him numerous attractions both spiritual and aesthetic.

The varied and colourful fruits of Professor Roerich's Finnish and London sojourns, of which the present exhibition is mainly composed, will introduce to the local public a definite and homogenous artistic personality. While you will readily recognize in this work that predominately Slavic note which is fortunately becoming more familiar to us year by year, yet it must not be forgotten that there are two distinct types of Slavs. Nicolas Roerich is not a Southern Slav such as Boris Anisfeld, for instance. He is a Slav of the North, a Balt, not a Bessarabian, and the general character and appeal of his art differ accordingly. The stream of sensuous beauty and passion which Anisfeld pours so lavishly before us is Asiatic in its origin. The art of Roerich on the

contrary stems from solitary, sub-Arctic wastes where mind and eye have been forced to seek inspiration from within not from without. Despite its colouristic appeal there is a note of reserve, of heroic detachment in the later work of Nicolas Roerich. These burnished lakes and rock-ribbed mountains and valleys suggest moon landscapes in which one wanders ceaselessly without respite, for the kingdom of the soul is ever a sparsely populated region. Like his roving Vikings, his priests, anchorites, and sorcerers Nicolas Roerich is himself a seeker after hidden treasures, an idealist to whom reality is but a suggestion of that which lies beyond.

Personal as is his pictorial vision, the art of Roerich remains typically national in spirit. A modernist, if you will, in his strength of colour and decision of design, he nevertheless rarely alters the basic verities of line, form, and tone. And moreover, despite its seeming novelty to Occidental eyes, the work of these Slavs is not technically modernistic. It constitutes not a departure but a resurgence, a revival of certain definite artistic characteristics which had merely been crushed beneath imperial formality and academic routine. Scorned by Peter and Catherine, scoffed at by the so-called Europeans, and neglected for generations the true spirit of the Slavic genius has at last asserted its supremacy. The art of Nicolas Roerich and his colleagues likewise owes much to the purity of tone and linear integrity of the early Byzantines. Its mystery, its passion, and its luminous chromatic glory may be found in miniature in the iconography of the anonymous masters of Kiev, Novgorod, Moscow, and Vladimir, and the frescoes that gleam from the walls of many a green or blue domed *lavra*. The painters of to-day and the designers of

stage setting and costume do not in brief differ greatly from their predecessors of the past. The resplendent ballet is but a profane processional. It has taken on a more sensuous, more passional significance, yet the aesthetic elements remain essentially the same.

A scholar and a poet as well as a painter, no one realizes the successive steps by which Russian art has attained to its present position better than Professor Roerich, and few artists display a more definite grasp of technical considerations, or a clearer conception of the exigencies of their profession. It is Professor Roerich's habit to conceive each theme in a specific colour-key before actually beginning work. He then lays on his ground colours—ochre, scarlet, vermilion, ultramarine, emerald-green, crimson, or purple—and paints rapidly over this ground tone until the composition is complete. The method is not new, but it is chiefly notable in Roerich's case on account of the strength and intensity of the basic tones which he employs. He scarcely ever repeats a scheme, one of the most significant features of his work being its seemingly endless chromatic variety.

The dominant note in the art of Nicolas Roerich is unity—unity of colour, form, technique, and fundamental inspiration. "I never," he avers, "paint the scenery for an opera or a ballet without first having an intimate acquaintance with both the drama and the music. I study both deeply, in order to get at the spirit that lies behind both, which spirit must be one and the same if the work is to be great and lasting. Having steeped myself in the central idea, the inspiration that gave birth to the work, and permitted it to take possession of me, I then endeavour to express the same thought, the same inspira-

tion in my painting, that the composer and the librettist have expressed in music and in words.

"Particularly do I feel myself in sympathy with music, and just as a composer when writing the score chooses a certain key to write in, so I paint in a certain key, a key of colour, or perhaps I might say a *leitmotiv* of colour, on which I base my entire scheme. Thus for example when I painted the scenery of the Valkyrie for the Moscow Imperial Opera, I felt the first act as black and yellow. This was my ground tone, for it seemed to be the ground tone of the music with its deep-surging tragedy and sudden flashing forth of the momentary happiness of Siegmund and Sieglinde in the final scene. So strongly did I feel this basic tonality that I placed the hearth not at the side, where it is usually found, but towards the centre, so that when Siegmund relates the sad story of his lonely life, he and Sieglinde, at one end of the table, sit bathed in the light of the fire, the yellow flames shining on their golden locks, their heritage from the gods, while Hunding sits at the other end a black silhouette outlined against the glow, like the sombre presence of evil."

Characteristic as is Professor Roerich's description of his own technical methods, he is equally illuminating along more general lines. "We cannot," he says, "have an art in the present without being in sympathy with the art of the past." This art he has studied profoundly, and it is difficult to refrain from quoting in his own picturesque language the following miniature but wonderfully suggestive résumé of Russian artistic development:

"Starting from the present day, and directing our minds towards remote ages, we behold many powerful and brilliant

modern artists. Behind them stands the important group known as the World of Art. Farther back are the traditionalists, with their national tendencies. Then the native artists, Brullov, Ivanov, and the incomparable portraitists, Levitzky and Borovikovsky, and beyond them the group of foreign artists attracted to the courts of Catherine II and Peter the Great. Farther back come many-coloured Moscow and the realm of *svetlitsky* and ikons. Before Moscow flourished we find the wonderful Hanse town of Novgorod, with its original types of buildings, and broad, and powerful ikon painting. Earlier than Novgorod rises before us the civilization of great Kiev, the mosaics of which rivalled the Sicilian palace of the Norman Rogers, while the number of its churches and schools ran into hundreds. Here also reigned the mighty Romance style, essential features of which penetrated all Europe. Far beyond the limits of the Nomads and the boundaries of the Variags we meet with Scythian culture, and earlier the Phoenician, with reminiscences of the antique world. Through the profound discoveries in the tombs we reach the beautiful Russian Stone Age, the finds of which have been compared with the classic productions of Egypt. It is however impossible to mention details without reference to the fundamental Russian relation to art in general. We maintain that art and science, beauty and widsom, are the two foundation stones upon which will rest the future culture of the spirit, which will take the place of the present mechanical civilization. In our day there is a manifest return to savagery on the part of an enormous number of people, and only beauty and wisdom can bring back to humanity the treasures of the spirit it has lost." You will doubtless not fail, on

noting the closing sentence, to recall a similar attitude on the part of Dostoyevsky, who it seems felt much as Professor Roerich does upon such matters. In one of his expansive moments the troubled, aspiring Fyodor Mikhailovich passionately exclaimed: "Beauty will save the world!"

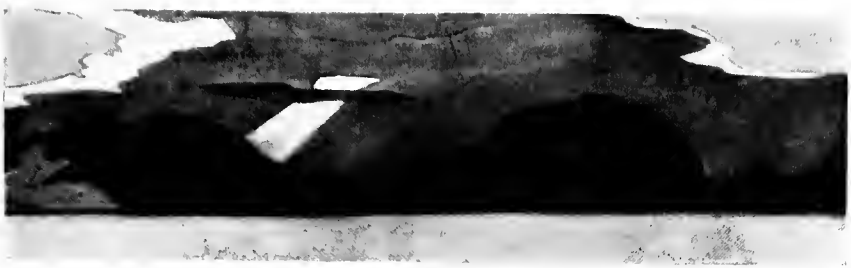
You could not have a better insight into the method and inspiration of Nicolas Roerich than that which is afforded by the foregoing passages.The technical side of his work is here clearly set forth, and so also is its underlying spirit, a spirit deeply archaistic, deeply stylistic, and courageously optimistic. The art of Roerich touches the fundamentals of nature and of life. It stresses only that which is essential, leaving less important considerations shift for themselves. There is in certain of these landscapes and stage settings an imaginative sweep and power that is little short of inspiring, and there are also reactions to reality which are infinitely responsive and sensitive. Roerich is above all else a master of tonal gradations, of delicately rendered colour appositions. Within the definite limitations which he imposes upon himself the variations are magical in their depth and subtlety. And as you survey these many-hued canvases, the treasures of a fertile but logical and consistent creative faculty, you cannot fail to note their melodic quality. They form a clear-sounding chorus of colour, a canticle in praise of that beauty which the eye can see, and that deeper beauty which can be apprehended only of the spirit.

Not a little has lately been made in Stockholm, London, and elsewhere of the so-called mystical significance of Nicolas Roerich's art. That it possesses certain qualities which are unusual, if not actually supernormal, there can be scant

question. His suggestive and often frankly symbolistic vision of nature and natural phenomena reveals however but the logical evolution of a man who, never a realist, has with time and circumstance become more and more subjective in his outlook. The veritable descendant of an older, more primitive social order, and an avowed enemy of the materialistic and mechanistic tendencies of the present day, he instinctively employs a highly subtilised form of aesthetic expression. And yet he manages successfully to bring his visions from the province of the unconscious and the subconscious within the sphere of definite and conscious apprehension. Roerich's sojourn in Finland, cut off as he was from home and country, and encircled by the spectres of starvation and civil strife, naturally coloured his outlook. His recent work, and his mental attitude toward it, may indeed be likened to the last few canvases of Segantini who, alone upon the heights of Maloja, wrested with visions of Life, Desire, and Death.

"Roerich's realm," as Andreyev aptly characterizes it, fantastic though it be, is not however morbid or stressful. It is a luminous, rarefied province of primal awe and wonder, a species of spontaneous identification with the eternal forces of life and nature, with the perennial creative rhythm of the universe. Eloquent of unconscious atavisms, this world is a world of sun worship and moon frenzy, but not of sex and of sin. Touched by a fairy tale naïveté and lightness, you do not meet here the demoniac obsession of Vrubel or the delicate eroticism of Somov. The serpent may cry out in agony, but its scarlet trail does not, save in time of world strife, stain these distant snows or disturb the serenity of these remote, subliminal mountains and valleys.

The pictorial inspiration of Nicolas Roerich is virile and salutary. In its finer essence it is a deification of the antique spirit of struggle and conquest that actuates the male, not a glorification, or palliation, of feminine fondness and frailty. These shining protectors of enchanted cities, these fervid saints, and cabalistic weavers of spells are supermen. The Knight of the Morning proudly rides the sun-tipped clouds. The Sons of Heaven look from aloft upon the Daughters of Men—who remain close to earth. There is a cosmic impersonality to this art that recalls the days when the world was fresher and more spacious than it seems at present. Nordic in its imaginative richness, the art of Roerich is also classic in its apollonian love of light and clarity. It fittingly epitomizes the spirit of those who, born in the mist-wrapped reaches of the North, seek the radiant serenity of Hellas.



# CATALOGUE

## Paintings in Oil

1 THE TREASURE OF THE ANGELS
Design for mural painting in the chapel of Princess Tenisheva, Talashkino, Smolensk. Painted in Petrograd, 1905. First exhibited: Prague, 1905. Canvas. Size 124×144.

2 SAINTLY VISIONS
Painted in Petrograd, 1906. First exhibited: Salon d'Automne, Paris, 1906. Size 56×39. Canvas. Signed, lower right.

3 EVENING
Design for mural painting. (Slavonic Series). Painted in Petrograd, 1907. First exhibited: Soyuz, Moscow, 1908. Size 62×113. Canvas. Signed, lower left.

4 PAGAN RUSSIA
Painted in Petrograd, 1909. First exhibited: Albert Hall, London, 1909. Size 62×67. Canvas. Signed, lower right.

5 THE VIKING'S DAUGHTER
Painted in Karelia, 1918. First exhibited: Stockholm, 1918. Size 16½×20. Panel. Monogram, lower left.

6 ROCKS (Study)
Painted in Karelia, 1918. First exhibited: Helsingfors, 1919. Size 12½×16. Panel. Monogram, lower left.

7 ROCKS AND SKY
Painted in Karelia, 1918. First exhibited: Helsingfors, 1919. Size 19×29½. Panel. Monogram, lower right.

8 THE CALL OF THE SUN (Second Version)
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919. Size 46×60. Canvas. Monogram, lower left.

9 THE TREASURE
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919. Size 39½×59. Canvas. Monogram, lower left.

10 COURTYARD—OLD NOVGOROD
Painted in Karelia, 1919. First exhibited: Helsingfors, 1919. Size 10×21½. Panel. Monogram, lower left.

## Oil Tempera

11 THE VARENGIAN SEA
Painted in Petrograd, 1909. First exhibited: Mir Iskusstva, Moscow, 1909. Size 55×125. Canvas. Signed and dated, lower right.

12 MESSENGERS OF MORN
Painted in Yhinlahti, Finland, 1917. First exhibited: Stockholm, 1918. Size 19×30. Canvas. Monogram, lower right.

13 STUDY—KARELIA
Painted in Yhinlahti, 1917. First exhibited: Helsingfors, 1919. Size 13×15½. Panel. Monogram, lower right.

14 STUDY—LAKE OF HYMPOLA
Painted in Finland, 1917. First exhibited: Helsingfors, 1919. Size 13×15½. Panel. Monogram, lower left.

15 MISTY MORNING
Painted in Yhinlahti, 1917. First exhibited: Helsingfors, 1919. Size 12×15. Panel. Monogram, lower right.

16 BLUE MORNING
Painted in Yhinlahti, 1917. First exhibited: Helsingfors, 1919. Size 12½×15½. Canvas on panel. Monogram, lower right.

17 ECSTASY (Sketch)
Painted in Yhinlahti, 1917. First exhibited: Stockholm, 1918. Size 18½×18½. Board. Monogram, lower right.

18 ENDLESS TRACKS
Painted in Sortavala, Finland, 1917. First exhibited: Stockholm, 1918. Size 20×37½. Panel. Monogram, lower left.

19 MOONLIGHT—SORTAVALA
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 15½×15½. Panel. Monogram, lower right.

20 SILENCE
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 18½×30. Panel. Monogram, lower left.

21 THE SECRET PASSAGE
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 20×31½. Panel. Monogram, lower left.

22 ECSTASY
Painted in Sortavala, 1918. First exhibited: Helsingfors, 1919. Size 60×50. Canvas. Monogram, lower left.

23 MYSTERY
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 19×30. Canvas. Monogram, lower right.

24 COGITATIONS
Painted in Tulola, Finland, 1918. First exhibited: Stockholm 1918. Size 20×29. Panel. Monogram, lower right.

25 LAKE OF LADOGA
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 19×29½. Panel. Monogram, lower left.

26 THE CALL
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 18×29½. Panel. Monogram, lower left.

27 THE WIZARD
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 19×26½. Panel. Monogram, lower left.

28 THE KNIGHT OF THE MORNING
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 18×29. Panel. Monogram, lower right.

29 THE KNIGHT OF THE EVENING
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 18×29. Panel. Monogram, lower left.

30 THE KNIGHT OF THE NIGHT
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 19½×29. Panel. Monogram, lower left.

31 THE KNIGHT OF THE NIGHT (Variant)
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 13¾×16. Panel. Unsigned.

32 NORTHERN ISLANDS
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 19×30½. Panel. Monogram, lower left.

33 CLOUDS—LAKE OF LADOGA (I)
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 15½×18½. Panel. Monogram, lower left.

34 CLOUDS—LAKE LADOGA (II)
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 16×20¼. Panel. Monogram, lower left.

35 THE WEAVER OF SPELLS
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 28½×31. Panel. Monogram, lower right.

36 THE MISER
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 20×31½. Panel. Monogram, lower right.

37 THE LORD OF NIGHT
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 28½×31. Panel. Monogram, lower left.

38 "NOT GONE YET"
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 16×31. Panel. Monogram, lower left.

39 FAMAGUSTA
Design for wooden mosaic. Painted in Sortavala, 1918. First exhibited: Stockholm, 1918. Size 12×28½. Panel. Unsigned.

40 ROCKS—TULOLA
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 19½×19½. Panel. Monogram, lower right.

41 ISLANDS—LAKE LADOGA (I)
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 14×21. Monogram, lower left.

42 MIDSUMMER NIGHT—LAKE LADOGA
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 15×16. Monogram, lower right.

43 THE MOTLEY BAY—LADOGA
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 12×33. Panel. Monogram, lower centre.

44 VALLEY—TULOLA
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 10½×22. Panel. Monogram, lower right.

45 THE STONE OF SPELLS
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919. Size 9½×24½. Panel. Monogram, lower left.

46 SUNSET—TULOLA
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 8½×26. Panel. Monogram, lower left.

47 SUNSET—THE CASTLE MOUNT
Painted in Yhinlahti, 1918. First exhibited: Stockholm, 1918. Size 9½×30½. Board. Monogram, lower left.

48 THE OUTCAST
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919. Size 9½×29. Panel. Monogram, lower right.

49 AUTUMN—VIBORG
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919. Size 9½×25. Panel. Monogram, lower right.

50 REFUGEES (Sketch)
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919. Size 9×24. Panel. Monogram, lower right.

51 MOONLIGHT—KARELIA
Painted in Yhinlahti, 1918. First exhibited: Stockholm, 1918. Size 10×31. Board. Unsigned.

52 AUTUMN—TULOLA
Painted in Tulola, 1918. First exhibited: Stockholm, 1918. Size 10½×16. Panel. Monogram, lower left.

53 REPENTENCE
Painted in Viborg, 1918. First exhibited: Stockholm, 1918. Size 24½×31½. Canvas. Monogram, lower left.

54 ISLANDS—LAKE LADOGA (II)
Painted in Viborg, 1918. Never before exhibited. Size 18½×33. Panel. Monogram, lower right.

55 THE WEAVER OF SPELLS (Variant)
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919. Size 12½×10. Panel. Monogram, lower left.

56 MORNING (Study)
Painted in Sortavala, 1918. First exhibited: Helsingfors, 1919. Size 11×18½. Canvas on panel. Monogram, lower right.

57 THE HEAT OF THE EARTH
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919. Size 19×19½. Panel. Monogram, lower right.

58 THE CALL OF THE BELLS—OLD PSKOV
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919. Size 19×31. Panel. Monogram, lower left.

59 THE SONS OF HEAVEN
Genesis, VI. Painted in Viborg, 1919. First exhibited: Helsingfors 1919. Size 51×52. Canvas. Monogram, lower right.

## Paintings in Tempera

60 THE SECRET PASSAGE (Sketch)
Painted in Petrograd, 1904. First exhibited: Petrograd, 1904. Size 4½×6. Board. Monogram, lower left.

61 KHAN KONCHAK
Costume Sketch for Chaliapin in Prince Igor; Paris production, 1909. First exhibited: Soyuz, Petrograd, 1910. Size 12½×7½. Board. Signed, lower right.

62 THE CALL OF THE SUN (First Version)
Painted in Hapsal, 1910. First exhibited: Mir Iskusstva; Petrograd, 1910. Size 18½×21½. Board. Monogram, lower left.

63 THE RED MOUNTAINS
Scene for Peer Gynt; Moscow Art Theatre production, 1912. First exhibited: Mir Iskusstva, Petrograd, 1913. Size 25½×33½. Board. Unsigned.
Lent by Valerian V. Sleptzov, Esq.

54 THE CAVE OF THE TROLLS
Scene for Peer Gynt; Moscow Art Theatre production, 1912. Painted in Petrograd, 1912. First exhibited: Mir Iskusstva, Petrograd, 1913. Size 25½×33½. Board. Monogram, lower right.

65 THE LAST ANGEL
Painted in Talashkino, 1912, First exhibited: Mir Iskusstva, Petrograd, 1912. Size 20½×29. Board. Monogram, lower left.

66 THE PALACE OF TSAR BERENDEY
Sketch for the fairy opera Snegurochka. Petrograd Free Art Theatre production, 1912. First exhibited: Mir Iskusstva, Petrograd, 1912. Size 21×27. Board. Monogram, lower left.

## PRINCESS MALEINE SERIES

Seven scenes for Maeterlinck's Princess Maleine; Moscow Free Theatre production, 1913. First exhibited: Malmö, 1914.

67 IN FRONT OF THE CASTLE
Size 7½×7. Board. Monogram, lower right.

68 THE TOWER
Size 30×28. Board. Monogram, lower left.

69 THE QUEEN'S ROOM
Size 30×20½. Board. Monogram, lower right.

70 THE GARDEN
Size 9×5¾. Board. Monogram, lower right.

71 QUEEN ANNE'S TOWER
Size 30×20½. Board. Monogram, lower right.

72 A CORRIDOR IN THE CASTLE
Size 30×20½. Board. Monogram, lower left.

73 PRINCESS MALEINE'S CHAMBER
Size 30×28. Broad. Monogram, lower right.

## PRINCE IGOR SERIES

Three scenes for Prince Igor; Diaghilev's Paris and London production, 1914. First exhibited: Malmö, 1914.

74 THE SQUARE IN PUTIVILE
Size 27×38. Board. Monogram, lower right.

75 PRINCE GALITZKY'S COURTYARD
Size 27×28. Board. Monogram, lower right.

76 YAROSLAVNA'S TOWER ROOM
Size 27×38. Board. Monogram, lower right.

77 CASTLE MOUNTAIN—YHINHLATI
Painted in Yhinhlati, 1917. First exhibited: Stockholm, 1918.
Size 18×32. Board. Monogram, lower right.

78 WHITE NIGHT
Painted in Yhinlahti, 1917. First exhibited: Stockholm, 1918.
Size 18×32½. Board. Monogram, lower right.

79 THE GIANT'S GRAVE
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 17×24. Board. Monogram, lower left.

80 THE ISLAND OF SLAVES
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 17×24. Board. Monogram, lower right.

81 LAPLAND CASTLE (Study)
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size 14×34½. Board. Monogram lower right.

82 MOUNTAIN LAKE
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 20½×26. Board. Monogram, lower left.

83 THE WHITE LADY
Painted in London, 1919. First exhibited: London, 1920.
Size 36×28. Canvas. Monogram, lower left.

84 THE LAND OF GIANTS (Sketch)
Painted in London, 1920. First exhibited: London, 1920.
Size 8½×10½. Board. Monogram, lower left.

## TSAR SALTAN SERIES

Ten Scenes for the Pushkin—Rimsky-Korsakov opera Tsar Saltan, for the Royal Opera, Covent Garden. Painted in London, 1919. First exhibited: London, 1920.

85 A RUSSIAN HUT
Size 20×36. Canvas. Monogram, lower left.

86 TMUTARAKAN
Size 21×36. Canvas. Monogram, lower right.

87 THE GATES OF TMUTARAKAN
Size 25×30. Canvas. Monogram, lower left.

88 THE BLUE SEA
Size 25×30. Canvas. Monogram, lower right.

89 LEDENETZ TOWN (I)
Size 24×36. Canvas. Monogram, lower right.

90 LEDENETZ TOWN (II)
Size 24×36. Canvas. Monogram, lower right.

91 THE SHORE NEAR LEDENETZ TOWN
Size 24×36. Canvas. Monogram, lower right.

92 TSAR GVIDON'S GALLEY
Size 16×20. Canvas. Monogram, lower left.

93 THE SHORE
Size 12×16. Canvas. Unsigned.

94 LEDENETZ PALACE
Size 14×20. Canvas. Monogram, lower right.

95-115 TWENTY COSTUME DESIGNS FOR TSAR SALTAN.

116 PRINCE GOLITZIN'S PALACE
Scene for Moussorgsky's opera Kovanstchina. Painted for the Royal Opera, Covent Garden, 1919. First exhibited: London, 1920. Size 20½×36. Canvas. Monogram, lower left.

117 THE ENCHANTED CITY
Painted in London, 1919. First exhibited: London, 1920. Size 28×36. Canvas. Monogram, lower left.

118 THE ECLIPSE
Scene for the prologue of Prince Igor. Painted for the Royal Opera, Covent Garden, 1919. First exhibited: London, 1920. Size 20×24. Canvas. Monogram, lower left.

119 COURTYARD OF PRINCE GALITZKY'S PALACE
Scene for Prince Igor. Painted for the Royal Opera, Covent Garden production, October, 1919. First exhibited: London, 1920. Size 28×36. Canvas. Monogram, lower left.

120 THE POLOVETZKY CAMP
Scene for Prince Igor; Diaghilev's Paris production, 1920. First exhibited: London, 1920. Size 20×30. Canvas. Monogram, lower right.

121 SAINT BORIS AND SAINT GLEB
Religious folk tale motif. Painted in London, 1919. First exhibited: London, 1920. Size 24×36. Canvas. Monogram, lower right.

122 THE SONG OF LEL
Popular folk tale motif. Painted in London, 1919. First exhibited: London, 1920. Size 28×36. Canvas. Monogram, lower right.

## SNEGUROCHKA SERIES

Five Scenes for the Ostrovsky—Rimsky-Korsakov fairy opera Snegurochka. Painted for the Royal Opera, Covent Garden, 1919. First exhibited: London, 1920.

123 DROP CURTAIN AND PORTAL
Size 18×30. Canvas. Monogram, lower right.

124 A NORTHERN NIGHT (Prologue)
Size 28×36. Canvas. Monogram, lower right.

125 VILLAGE OF THE BERENDEY
Size 24×36. Canvas. Monogram, lower right.

126 THE SACRED GROVE
Size 24×36. Canvas. Monogram, lower right.

127 THE VALLEY OF YARILA
Size 24×36. Canvas. Monogram, lower right.

## SADKO SERIES

Four Scenes for the opera Sadko. Painted for the Royal Opera, Covent Garden, 1920. First exhibited: London, 1920.

128 THE NOVGOROD MARKET
Size 28×36. Canvas. Monogram, lower right.

129 THE SHORE OF VOLHOV
Size 18×22. Canvas. Monogram, lower left.

130 SADKO'S PALACE
Size 20×30. Canvas. Monogram, lower left.

131 THE DEEP-SEA REALM
Size 25×30. Canvas. Monogram, lower left.

132 THE CITY OF THE SERPENT
Painted in London, 1920. First exhibited: London, 1920.
Size 20×36. Canvas. Monogram, lower right.

133 SAINT GLEB, THE GUARDIAN
Saint Gleb protecting the city of Moscow. Painted in London, 1920. First exhibited: London, 1920. Size 36×36. Canvas. Monogram, right centre.

134 THE SONG OF THE MOON (Sketch)
Painted in London, 1920. First exhibited: London, 1920. Size 14×16. Canvas. Monogram, lower left.

135 THE WHITE MONASTERY
Painted in London, 1920. Never before exhibited. Size 36×53. Canvas. Monogram, lower left.

136 A PERSIAN THEATRE (Sketch)
Painted in London, 1920. First exhibited: London, 1920. Size 12×16. Canvas. Unsigned.

137 THE DOOMED CITY (Variant)
An earlier version is in the Maxim Gorky collection, Petrograd. Painted in London, 1920. First exhibited: London, 1920. Size 18×24. Canvas. Monogram, lower right.

138 SAINT GEORGE
Design for poster. Painted in London, 1920. First exhibited: London, 1920. Size 18×22. Canvas. Unsigned.

139 DREAM OF THE ORIENT
Painted in London, 1920. Never before exhibited. Size 20×30. Canvas. Monogram, lower left.

140 OUR FOREFATHERS (Variant)
Painted in London, 1920. Never before exhibited. Size 18×30. Canvas. Monogram, lower left.

## DREAMS OF WISDOM SERIES

Decorative mural panels for a private residence in London. Painted in London, 1920. Never before exhibited.

141 THE SONG OF THE WATERFALL (Sketch)
Size 16×14. Canvas. Monogram, lower left.

142 THE SONG OF THE WATERFALL (Panel)
Size 92×48. Canvas. Monogram, lower left.
Lent by M. L. Skidelsky, Esq.

143 THE LANGUAGE OF THE BIRDS (Sketch)
Size 30×20. Canvas. Monogram, lower left.

144 THE SONG OF MORNING (Panel)
Size 92×48. Canvas. Monogram, left.
Lent by M. L. Skidelsky, Esq.

145 SAINT NICOLAS
Painted in London, 1920. Never before exhibited. Size 18×24. Canvas. Monogram, lower left.

146 MESSAGE FROM THE PAST
Painted in New York, 1920. Never before exhibited. Size 20×30. Canvas. Monogram, lower right.

## Paintings in Tempera and Pastel

147 OFFERINGS
Painted in Petrograd, 1910. First exhibited: Mir Iskusstva, Petrograd, 1912. Size 19½×29½. Board. Monogram, lower centre.

148 BUGURSTAN—CAUCASUS
Painted in Kislovodsk, Northern Caucasus, 1913. First exhibited: Malmö, 1914. Size 17½×33½. Board. Monogram, lower right.

149 THE BLUE RANGE—CAUCASUS
Painted in Kislovodsk, Northern Caucasus, 1913. First exhibited: Malmö, 1914. Size 17½×33½. Board. Monogram.

150 THE RAIN FAIRY
Painted in Tulola, Finland, 1918. First exhibited: Stockholm, 1918. Size 30×29½. Panel. Monogram, lower right.

## Paintings in Pastel

151 ECSTASY (Sketch)
Painted in Sortavala, Finland, 1917. First exhibited: Stockholm, 1918. Size 24×19. Board. Monogram, lower right.

152-172 ROCKS AND CLIFFS—LADOGA SERIES
Painted in Karelia, 1917-18.

173 THE UNKNOWN SINGER
Painted in New York, 1920. Never before exhibited. Size 20×30. Canvas. Monogram, lower left.

174 THE SECRET OF THE WALLS
Painted in New York, 1920. Never before exhibited. Size 20×30. Canvas. Monogram, lower left.

# PAINTINGS BY NICOLAS ROERICH IN VARIOUS COLLECTIONS

AUSTRIA

VIENNA: Mietke Collection.

CZECHO-SLOVAKIA

PRAGUE: Marten Collection.

DENMARK

COPENHAGEN: Hageman Collection; Sheinin Collection ; Savitzky Collection; Feigenberg Collection.

ENGLAND

LONDON: Victoria and Albert Museum; Worthing Art Gallery.

Private Collections: Countess Benkendorff; Braikevich; Coates; Cooper; Lady Dean Paul; Dembovsky; Hagberg-Wright; Hubrecht-Northfield; Johnson; Skidelsky.

FINLAND

HELSINGFORS: Athenaeum.

Private Collections: Gallén-Kallela; Hvatt; Jarvinen; Lydecken; Strindberg.

FINLAND (CONTINUED)

VIBORG: Private Collections: Crotte; Gourevich; Groenross; Rosenthal; Rudnev; Sheinin; Tumarkin.

RAIVOLA: Kersten Collection.

SORTAVALA: Frey Collection; Relander Collection.

TYRISEVA: Andreyev Collection.

FRANCE

NICE: Livshitz Collection.

PARIS: Louvre, Pavillion Marsan; Musée Nationale du Luxembourg.

Private Collections: Baron de Baye; Armand Dayot; Maurice Denis; Goloubeff; Jacquin; Levinson; Mollo: Pavlovsky; Denis Roche; Roumanov; Sviatopolk-Zetvertinsky; Princess Tenicheva.

GERMANY

DRESDEN: Rubin Collection.

MUNICH: Private Collection.

HOLLAND

AMSTERDAM: Stuertz Collection.

INDIA

BALPUR: Tagore Collection.

ITALY

ROME: Galleria Nazionale di Arte Moderna; Kamensky Collection.

RUSSIA

KAZAN: Mantel Collection.

KIEV: Parhomovka Church.

Private Collections: Bielashevsky; Filipov; Hansen; Tereschenko; Vlassov.

KISHINEV: Museum of Bessarabia.

RUSSIA (CONTINUED)

Moscow: Tretiakov Gallery; Bahruschin Museum; Moscow-Kazan Railway Station; Palace of the Grand Duchess Elizabeth.

Private Collections: Cassianov; Chaliapin; Coussevitzky; Hirschman; Jakuntshikov; Karichev; Korsinkin; Langovoy; Lokhov; Matveiev; Mark; Ouchkov; Pertzov; Pokrovsky; Stchussev; Prince Stcherbatov; Tretiakov; Troyanovsky; Vissotsky; Zimin.

NIJNI-NOVGOROD: Municipal Art Museum.

ODESSA: Aschkinasi Collection; Braikevich Collection.

PERM: Voskresensky Convent.

PETERHOF: Palace of the Grand Duke of Oldenbourg.

PETROGRAD: Museum Alexander III; Museum of the Society for the Encouragement of the Fine Arts; Museum of the Imperial Academy of Fine Arts; Museum of the Imperial Archaeological Society; Museum of the Imperial Archaeological Institute; Museum of the Kuindji Society; Palace of the Grand Duchess of Oldenbourg; Palace of the Grand Duchess Olga.

Private Collections: Prince Argutinsky-Dolgoroky; Bajanov; Bejetsky; Benois; Burtzev, Comaïko; Davidov; Drampov; Ermakov; Count Golenitchev-Kutouzov; Maxim Gorky; Gourian; Grigoriev; Grouchetzky; Hilse van der Paals; Count Ignatiev; Kaiser; Kamensky; Kestlin; Kistiakovsky; Kitrosser-Kitrossky; Kommissarjevsky; Krivoshein; Levin; Duke of Leuchtenberg; Lipovsky; Makovsky; Neusheller; Nottgaft; Count Olsouviev; Baroness Osten-Sacken; Pletnev; Pokrovsky; Prince Poutiatin; Reutern; Rimsky-Korsakov; Romanov; Sergovsky; Shubin-Pasdeiev; Sviatlovsky; Sleptzov; Tchernishev; Tokarev; Princess Troubetzkoy.

RUSSIA (CONTINUED)

Pochayev: Cathedral.
Pskov: Cathedral.
Schlusselburg: Cathedral of St. Peter and St. Paul.
Smolensk: Tenichev Municipal Art Museum.
Talashkino: Church of the Holy Spirit.
Tsarskoye-Selo: Grand Imperial Palace.
Ufa: Municipal Art Museum.
Viatka: Municipal Art Museum.
Voronezh: Palace of the Grand Duchess Olga.

SWEDEN:

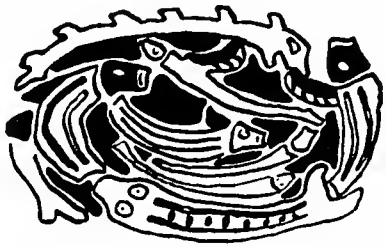
Stockholm: National Museum.
Private Collections: Arne; Björck; Key; Månsson; Nobel; Palmstierna; Rubenstein; Schanzer; Sleptzov; Taube; Thiel; Wohlin.

SWITZERLAND

Geneva: Horvat Collection.

UNITED STATES OF AMERICA

Burlingame, California: Private Collection of Jerome Landfield, Esq.
Oakland, California: Oakland Art Gallery; Private Collection of Dr. William S. Porter.



# NICOLAS KONSTANTINOVICH ROERICH

ACADEMICIAN of the Imperial Academy of Fine Arts, Petrograd; Director of the School for the Encouragement of the Fine Arts in Russia; Honorary President of the Council of Courses of Architecture for Women in Petrograd; Honorary Member of the Imperial Moscow Archaeological Institute; Professor in the Imperial Petrograd Archaeological Institute; Member of the Commission of the Fine Arts Editions of St. Eugenia, Petrograd; First President of the Mir Iskusstva (World of Art), Petrograd; President of the Council of the Red Cross Art Workshops for Disabled Soldiers, Petrograd; Vice-President of the Council of Art in Russia; President of the Council of the Museum of Ante-Petrian Art, Petrograd; President of the Museum of Russian Art of the Society for the Encouragement of the Fine Arts in Russia; Member of the Board of the Imperial Society of Architecture, Petrograd; Member of the Imperial Russian Archaeological Society, Petrograd; Commander of the First Class of the Royal Swedish Order of the North Star; Member of the Académie Nationale de Reims; Sociétaire of the Salon d'Automne, Paris; Member of the Société des Antiquaires de Paris; Member of the Société Préhistorique, Paris; Honorary Member of the Vienna Secession; Member of the Finnish Artists Society of Helsingfors; Member, Anglo-Russian Literary Society, London.

# BIBLIOGRAPHY

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# ILLUSTRATIONS

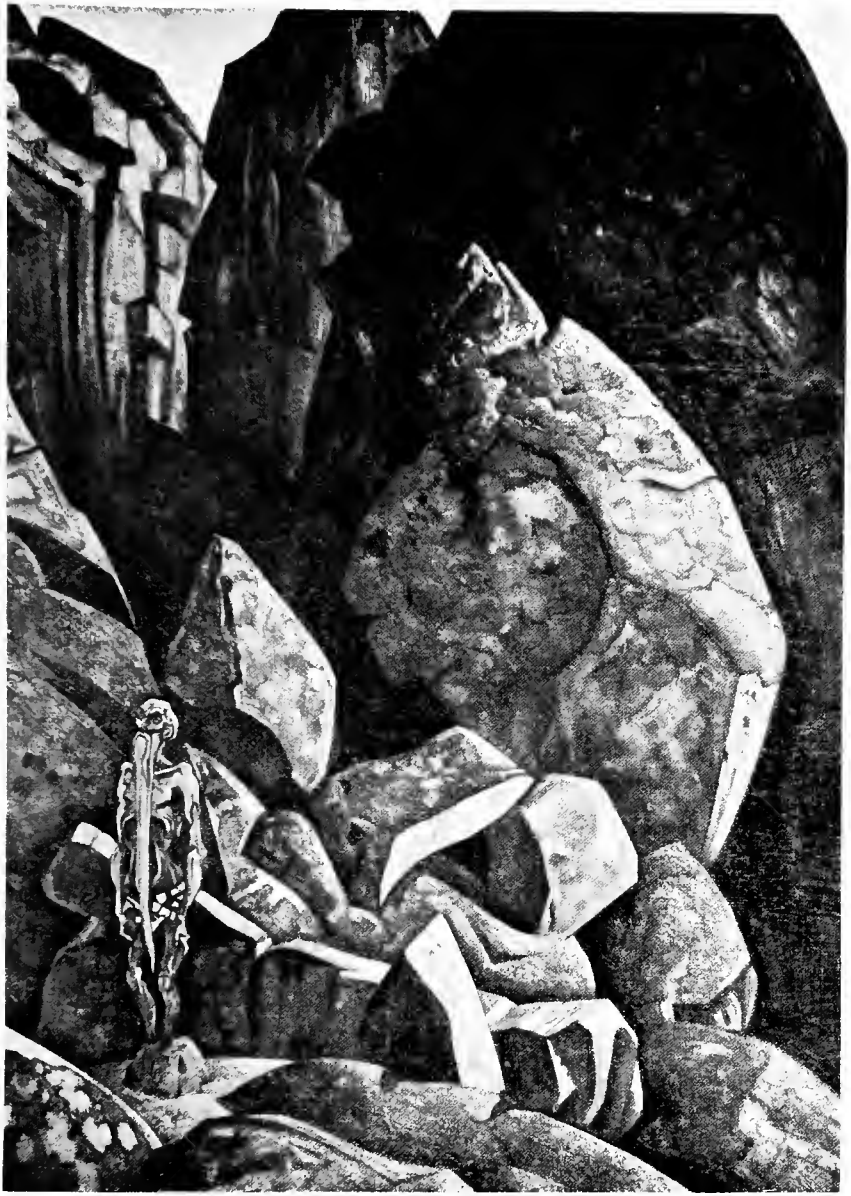
THE KNIGHT OF THE EVENING

THE TREASURE

THE CALL OF THE SUN

Saint Boris and Saint Gleb

Queen Anne's Tower



Ecstasy

THE CALL OF THE BELLS

Yaroslavna's Tower Room

The Last Angel

Saint Nicolas

THE CALL

The Secret Passage

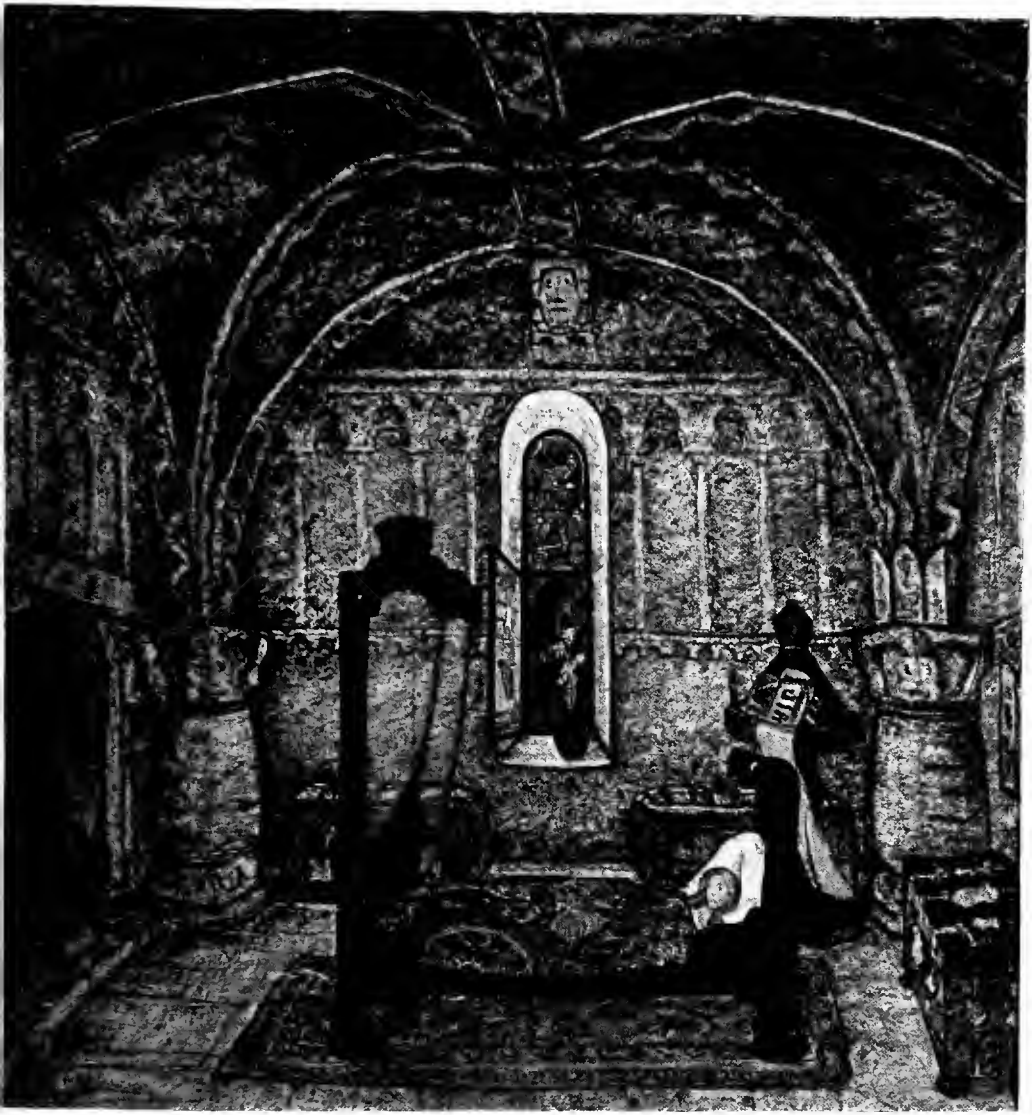
THE SONG OF THE WATERFALL

THE SONG OF MORNING

Sadko's Palace

Offerings

A Corridor in the Castle

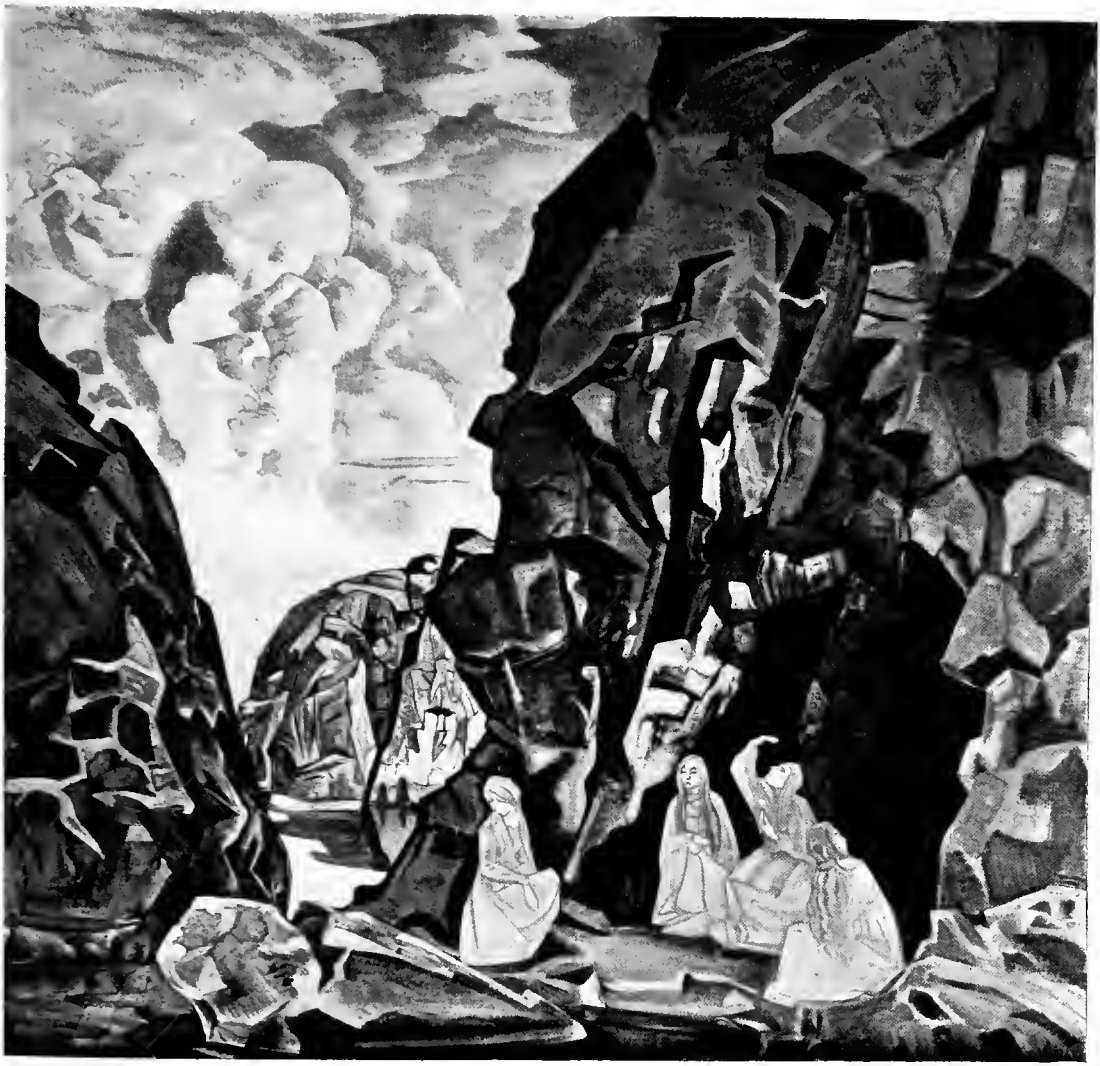


PRINCESS MALEINE'S CHAMBER

A Northern Night

THE SONG OF LEL

COURTYARD, PRINCE GALITZKY'S PALACE



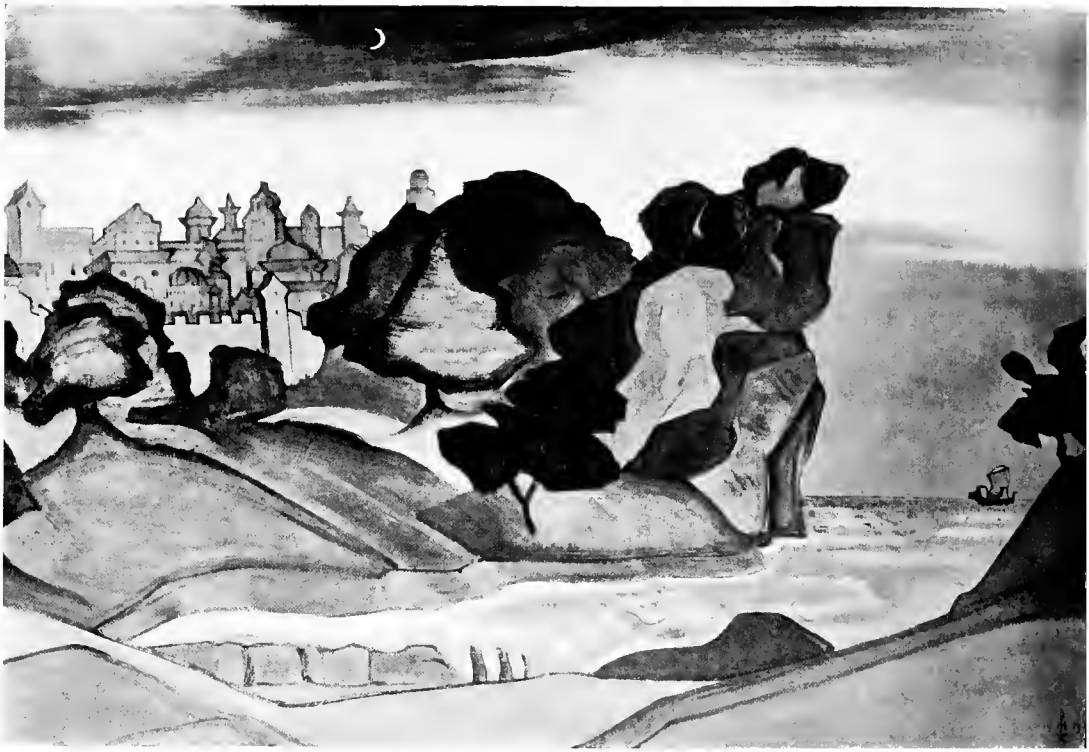
THE SONS OF HEAVEN

Village of the Berendey

LEDENETZ TOWN

Northern Islands

Mountain Lake



The Shore Near Ledenetz Town

White Monastery